

THE SILVER SHEET AND ITS LATEST PHOTOPLAY ATTRACTIONS

Dramatic Coloring Seen In Week's New Film Offerings

"Isobel" is Latest Curwood Film at Metropolitan—May Allison in Famous Story Begins Palace Run.

A tendency toward drama of a distinctly profound variety is evident in the offerings of the photoplay theaters of the city this week although here and there one finds a fillip of comedy and a dash of satire to freshen the array.

The Metropolitan, the Palace, the Rialto and the Garden all offer premieres of new photoplay attractions. The Metropolitan announces a new James Oliver Curwood adaptation, "Isobel," with House Peters and Jane Novak in prominent roles. May Allison will be the Palace star in a cinema version of Mrs. Humphrey Ward's famous novel, "The Marriage of William Ashe." At the Rialto Bebe Daniels will be seen as the star of "She Couldn't Help It," the adaptation of "In the Bishop's Carriage."

At the Columbia, "The Inside of the Cup," the big Paramount-Cosmopolitan production of Winston Churchill's famous story, begins a second week's engagement. "Isobel" will also be seen at the Knickerbocker today and at Crandall's Dorothy Phillips will be seen in "Once to Every Woman." "The Sage Hen" at the Criterion and "Up in Mary's Attic" at the Empress are other attractions. The detailed summary follows:

METROPOLITAN.

Beginning today at the Metropolitan, and continuing the major offering for one week only, will be shown the superb photoplay of James Oliver Curwood's splendid story of "The Trail's End," offered on the screen under the new title of "Isobel." House Peters and Jane Novak are cast in the principal roles in this gripping narrative of the Far North, which recounts the development of a great love that overcame obstacles that seemed insurmountable. There are combined in this newest of Mr. Curwood's filmations the dramatic power of "The Trail's End," the thrilling adventure of "Back to God's Country," and the unique appeal of "Nomads of the North."

PALACE.

May Allison, the beautiful and winsome photoplay star, will be seen as the featured screen player at Loew's Palace Theater all this week, beginning today in "The Marriage of William Ashe," based on Margaret Mayo's stage version of the celebrated novel by Mrs. Humphrey Ward. It was dramatized by Ruth Ann Baldwin, and directed by Edward Roman, under the supervision of Bayard Veiller, with a supporting cast that is headed by that brilliant and capable leading man, Wyndham Standing, and which includes Zeffe Tilbury, Frank Elliott, Robert Boulder, Lydia Yeamans Titus, Clarissa Selwynne and many others. The story is powerfully dramatic, intensely romantic and climaxes in a final scene of sweet and poignant forgiveness. The latest Sennett comedy will be the added feature.

RIALTO.

Beginning today, Moore's Rialto Theater will present Bebe Daniels in her latest special production, "She Couldn't Help It," an adaptation of the novel by Miriam Michelson, published under the title of "In the Bishop's Carriage." The part of the orphan girl who became a thief through the bad influence of one man, and a great artist through the good influence of another, is, according to report, played to perfection by the star. Emory Johnson, Wade Boteler, Vera Lewis, Herbert Standing, and other well-known screen celebrities appear in the extensive cast. Subsidary attractions and special musical numbers will accompany all showings.

COLUMBIA.

"The Inside of the Cup," the brilliant and powerful Paramount-Cosmopolitan production of the famous story by Winston Churchill, will be seen as the featured offering of the twelfth super-program of the season at Loew's Columbia Theater for a second great week beginning next Sunday. The production was directed by Albert Capellani with a cast of exceptional talent, including William F. Cagney, Marguerite Clayton, Edith Hallor, Jack Bohn and many others. Extra added hits of novelty and appeal supplement the offering.

GARDEN.

Beginning today, and continuing through Wednesday, Moore's Garden Theater will present for the first time in Washington "The Truant Husband," an adaptation of Albert Payson Terhune's story of the same title. Mahlon Hamilton, Betty Blythe and Francella Billington appear in the cast. The production has been lavishly staged and costumed. Thursday, through Saturday, Benjamin B. Hampton's production of "Harry Leon Wilson's 'The Shepherdess'" will be the main attraction. The production is said to abound in romance, adventure, comedy, quaint humor and rich color. Claire Adams, F. O. C. Jones, Joseph J. Dowling, Niles Welch and Betty Brice are all seen in the large cast.

KNICKERBOCKER.

At the Knickerbocker today and tomorrow will be shown for the first time in the Capital the magnificent film version of James Oliver Curwood's stirring story of "The Trail's End," presented on the screen under the title of "Isobel," with House Peters and Jane Novak the featured members of a strong cast. On Tuesday and Wednesday "Passion," starring Pola Negri, will be shown. Thursday and Friday "The Palace of Darkened Windows" will be the feature while for Saturday only, Wallace Reid will head the bill as Walter of "The Charm School."

CRANDALL'S.

For the first three days of this week, beginning this afternoon, Dorothy Phillips will hold the screen at Crandall's in "Once to Every Woman." Allie Holubar's special production. The production is one of unusual splendor. As a companion feature will be shown Harold Lloyd's latest and funniest two-reel comedy, "Number, Please!" guaranteed to provide sixty laughs a minute. For the last four days of the week, Norma Talmadge will be the pictured star of the bill in Select's spectacular production of "The Forbidden City," one of the most impressive vehicles this distinguished actress has had.

CRITERION.

The Criterion announces Edgar Lewis' newest and greatest Pathé feature, "The Sage Hen," for a week's engagement, beginning yesterday. It is a stirring drama that goes straight to the heart of every mother, being the poignant story of an outcast woman of the early West who was branded with the

—A Film Coincidence—

A dozen years ago Arnold Bennett, the English author, Pearlina Stanlaw, American artist, and W. Somerset Maugham, English playwright and novelist, were pals together in the Latin Quarter of Paris. Stanlaw and Maugham recently met again in Paris—Paris transformed to the back lot of the Lasky studio, Hollywood. And Arnold Bennett was with them in spirit if not in person. For it was on a Latin Quarter set of Bennett's story, "Sacred and Profane Love," starring Elsie Ferguson, that Maugham and Stanlaw renewed their old-time acquaintance.

May Allison, the beautiful and winsome photoplay star, will be seen as the featured screen player at Loew's Palace Theater all this week, beginning today in "The Marriage of William Ashe," based on Margaret Mayo's stage version of the celebrated novel by Mrs. Humphrey Ward. It was dramatized by Ruth Ann Baldwin, and directed by Edward Roman, under the supervision of Bayard Veiller, with a supporting cast that is headed by that brilliant and capable leading man, Wyndham Standing, and which includes Zeffe Tilbury, Frank Elliott, Robert Boulder, Lydia Yeamans Titus, Clarissa Selwynne and many others. The story is powerfully dramatic, intensely romantic and climaxes in a final scene of sweet and poignant forgiveness. The latest Sennett comedy will be the added feature.

"Up in Mary's Attic" comes to the Empress Theater this week. This lively comedy—a feature comedy with a logical idea—tells the story of a seminary undergraduate, a beautiful hild who is married to the athletic instructor and who will come into possession of a tidy fortune on her birthday. If it becomes known that she has a baby, she will be expelled and lose her legacy. So it behooves her to hide the infant in the attic of the dormitory. Around her efforts to practice the deception is centered the high jinks of the comedy. "Up in Mary's Attic" is without doubt the rarest treat of the season and a picture that stands as a model of its kind.

Has D. W. Griffith Of Biograph Days Returned to Screen?

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is tempted from a hillside balm with a handful of grass plucked from the roadside. What a chance for comedy was lost when the constable failed, after luring Napoleon to the top of the hill, to take out his spite by throwing away the grass! Or was it merely edited out? Napoleon got it, so far as I saw. But for that one caption, nothing in the way of titling remains in the memory, though I preserved a dozen from "The Birth." A brilliant element of "Way Down East" is the succession of human-interest miniatures, crystal-like in their clarity and poignant as a rapier thrust. The dozing kitten between the little darkey's knees, the constable climbing the wheel of his rig, the professor's happy dance at the dance, the gossip's relentless trudge to tell on Anna—miniatures, every one, done in Bitzer's best lens manner. The photography, by the way, is almost as good as "Hearts of the World"—and there's more of it. The score is exceptionally good in the comedy scenes and in the climatic episode. Otherwise, it seems indifferent.

All this, of course, is a comparison of the later Griffith with the work of the earlier Griffith. It is evident that one praises the man, even when one has at him. So it is possible that "Way Down East," while possibly better and possibly more here and there, than other Griffith pictures, is nevertheless a Griffith picture of the first rank—a picture that will probably scale in popularity higher than "The Birth of a Nation."

But all things taken by and large, "The Birth of a Nation" still seems D. W. Griffith's greatest picture.

"Passing Show" Coming.

The Messrs. Shubert will present the Winter Garden's eighth revue, "The Passing Show of 1920," at the Palace Theater, beginning Sunday night, February 20.

This tremendous entertainment was on view at the Winter Garden, New York, a good part of last season, and comes to this city after a run of nineteen weeks in Chicago, ten weeks in Philadelphia, and five weeks in Boston. More new talent and fresh faces here brought into use for the present Winter Garden revue than was brought together for any other entertainment at that home of extravaganzas. James Barton heads the comedy contingent.

Rebue Rehearsal.

The Rebue Orchestra, under the direction of H. W. Weber, will give a public rehearsal in the lecture room of Keller Memorial Church at Ninth and Maryland avenue northeast tomorrow night. Miss Helen D. Callahan, soprano; Albert F. Henkel, tenor; J. A. Briarley, guitarist; and M. L. Halsey, flute, will be the assisting soloists. Admission will be free.

Chesterton at National.

Gilbert K. Chesterton, who has gained a world-wide reputation as a profound essayist and philosopher, as well as a brilliant dramatist and novelist, will lecture at the National Theater, Thursday afternoon at 4 o'clock, on "The Ignorance of the Educated." A topic that will give scope for Mr. Chesterton's qualities as a thinker and humorist. The lecture will be under the local management of T. Arthur Smith.



HOUSE PETERS — METROPOLITAN

Manville's Music To Be a Feature Of "The Stealers"

Special musical arrangements have been made by the management of the Strand Theater for the deluxe presentation at that house tomorrow and all week of William Christy Cabanne's powerful cinema production, "The Stealers." In addition to wonderful staging and lighting effects devised for the showing by Stage Manager Lowe and a corps of assistants, Arthur J. Manville, whose work is known to all lovers of good music throughout the city, has arranged an interpretative orchestra score of which he is justly proud and which will undoubtedly be of appealing interest to the thousands who will attend the premier.

Due to the diversity of theme and the care in rendition necessary in the many difficult numbers, numerous rehearsals have been necessary to perfect the two orchestras which will be in attendance during the week, two such organizations being required as a complete accompaniment at every showing, day and night.

The score which has caused Mr. Manville to burn the midnight oil many times follows in part:

"morn'g" (Peer Gyne Suite), Grieg; "Extase D'Amour," Rose; "Adoration," Borowski; "Au Cabaret," Massenet; "Astarte," Mildenberg; "Evolution," Grieg; "Angelus," Massenet; "Romance," Mercante; "Agitato," Kempeneke; "Russian Pansy," Langley; "Quietude," Grieg.

"Adam and Eve" Returns.

The week of February 21 brings the Paramount and Gest comedy hit, "Adam and Eve," to the Belasco Theater direct from a run of 300 performances at the Longacre Theater, New York, and four months at the La Salle Theater, Chicago. Guy Bolton and George Middleton are the authors. The cast is headed by Molly McIntyre, William Boyd, Bertone Churchill, Percy Warren, Philip Tonge, Diantha Patterson, Arnold Lucy, John Thorn, May McCabe and Maria Namara.

Blue Laws Enforced.

BERWICK, Pa., Feb. 5.—The first real blue law enactment was enforced in this town last Sunday with the prohibition of the sale of Sunday newspapers, delivery of ice cream and milk, and other matters of similar import. The police department had been ordered to arrest all of those who disobeyed the orders of the council. No theaters are allowed open, and until such time as the existing laws are repealed it is the intention to rigidly enforce them.

Paramount Gets Grace.

Grace Darmond is to play leading lady roles in a number of features for Paramount, having been "borrowed" from Christie comedies for a time.

DO YOU KNOW THIS GIRL?



Here's a chance to test your knowledge of photoplay stars. Almost all of us think we know the faces of our favorite actresses, but how many can identify a famous star by her eyes and brow and hair? Most of us would know her whole face. How many know a part of it?

The Herald will award an autographed photograph of the star shown here to the reader who first identifies the girl in the picture. Address all communications to the Dramatic Editor, The Washington Herald, not later than next Friday noon.

Actress at Gayety Has Some Theories About Woman's Dress

An interesting chapter about the dress requirements of my lady fair is furnished by Dimpie Dolly Morrisey, the philosophical and clever leading lady of "Jingle Jangle" at the Gayety Theater this week.

"I am compelled by stage requirements to wear many expensive and fashionable dresses, but I honestly confess that this is really not by choice—it is a matter of compulsion. The dress problem is one of vital importance, inasmuch as a woman's mania for the apparel is largely responsible for a man's thirst for money-making. The problem is almost a double-header. Money sits enthroned in our country and dress is the power behind the throne."

"I honestly believe the average man, reproved by his wife for over-attention to business, would gladly lessen the grind if it were possible for him to do so and still have a normal longing for the simple life. 'It's the woman that teaches him luxuries. She shows extravagance in her apparel. She may pay \$1,500 for a single gown and be complaining that she has nothing to wear if her wardrobe doesn't contain twenty or thirty modish dresses. She pays \$18 for a pair of shoes, etc. It is natural that the man, who has to provide for all this, must work overtime, or go into bankruptcy."

To Carol Ballads Is Dorothy Jardon's One Stage Desire

Dorothy Jardon has her favorite opera artists like all other people. Farrar she adores, and Caruso she worships. The former, she declares, "is America's representative singer, while Caruso has the soul of a child."

"All real artists are children for that matter," she says. "You will find they have a cheery 'hello' for the porter as well as a bow for the king or the queen. It is because they have been through so much. They understand life."

"What I want to be most," she continued, "is a singer for the people. I want to sing ballads. They reach the hearts of the masses. I think I can accomplish this, for my success with Rhus Silbert's 'Yohzeit' is proof that I reached the hearts of the Jews. Let me say right here that I am one of the Irish-Catholics who adore the Jews. God bless them. They support music and give us work. I mean it," she said seriously.

Bebe's Tom-boy Days Pay Dividends Now in Her Screen Work

"That's a great little old fight you put up, Miss Daniels," remarked one of her Hollywood friends after seeing a private and preliminary showing of her latest photoplay, "She Couldn't Help It," featured attraction at Moore's Rialto Theater, all week beginning today.

The fight referred to is a fierce encounter between the heroine and a former lover who has just escaped from prison and come to claim his old sweetheart and accomplice, who has waited loyally for him during his prison term, but upon seeing him again recognizes for the first time his essential brutality and ugliness of mind, and shrinks from him, whereupon he accuses her of unfaithfulness. Then he and roughly lays hands upon her, determined to force his love upon her.

"The tussle which follows provides plenty of thrills for the audience, and if Miss Daniels is to be believed gave her the hardest tasks of the entire production."

"My mother used to say, when I was a little girl, that it seemed to me that I was a tom-boy, and I loved gave her the hardest tasks of the entire production."

Lieurance to Appear.

Thurlow Lieurance, with Edna Woolley, soprano, and George Tack, fiddler, will appear at the New Masonic Auditorium on Thursday under the auspices of the Rho Beta Chapter of the Mu Phi Epsilon National Honorary Musical Sorority. These artists will appear in native costumes and scenery. This recital should appeal to all lovers of Indian music, as Mr. Lieurance (known as Nah Me) sings the songs in costume, illustrative of the tribe from which the songs were taken.

"Love and Learn" for N. Y.

"Love and Learn," starring Wallace Eddinger and Ruth Shepley, which closed two weeks ago at the Euclid Avenue Opera House in Cleveland, will reopen in New York next fall, according to the present plans of George M. Cohan, producer of the show.

Curwood's Films Reflect His Devotion to Realism

Producer of "Isobel" Detests Camera Imitations of Scenes Demanded By Manuscript.

The day of make-believe in the matter of settings and locales for important motion picture productions is rapidly passing.

In the gorgeous scenes of "Passion" there was a note of authenticity that no studio could have provided by reason of the fact that the more essential intervals of the story were filmed in a former palace of the Kaiser at Potsdam, where royalty had been accustomed to the luxury enjoyed by the gay court circles of Louis XV.

So in Mr. Griffith's current offering, fair scenes were photographed where fair scenes were afforded the greatest measure of beauty by a bountiful nature. We cannot conceive of "Way Down East" having been filmed at Mammoth. The first of the producers to recognize the artistic and dramatic value of reality, as opposed to mere realism, in the making of pictures have been the ones to share in fullest degree the enthusiastic confidence and gratitude of the great army of lovers of shadow drama.

Among the foremost of these zealous advocates of sheer reality must be numbered James Oliver Curwood, an author of universally popular stories of the far Northwest, who has proved himself one of the most widely admired creators of screen entertainment whose works find their way to the public. Sel-dom has a writer manifested the positive genius for visualization of his stories that has characterized the camera plays sponsored by this gifted nature lover whose religion speaks from the grass, the flower, the trees, the purring streams and the towering peaks of the majestic wilderness he loves so well. This genius may be said to spring from a minute and comprehending observation of the people and things of which he writes.

James Oliver Curwood doesn't know the meaning of the word "fake." When he conceives a script that requires an unheard-of bit of action on the part of a grizzly cub, for instance, he writes that action in and then devises a means of catching the cub photographically, when its chief aim in life is to perform that particular trick. When Mr. Curwood wishes to visualize a village of Esquimaux igloos, built of huge slabs of ice chipped from an Arctic sea, he doesn't call up the local doctor, or a carpenter, or a band of high-cheekboned Scandinavians, bundle them in coats bor-

Venice Is Reconstructed For May Allison Picture

Italian City Arises in Hollywood, Cal., to Give Famous Star Proper Film "Atmosphere."

Picturesque Venice, including canals, beautiful gondolas, and ornate old architecture, was reconstructed as a studio setting to furnish one of the most colorful of the many surprising scenes that went to make up Metro's special production of "The Marriage of William Ashe," starring May Allison, which begins a week's run at Loew's Palace today.

More than a block of street along the edge of a canal was erected in Hollywood, Cal., in faithful reproduction of one of the Venetian scenes.

The scene depicts Miss Allison, in the role of Kitty Ashe, "doing" the Venetian canals in a luxurious gondola, surrounded by a dazzling poetic setting.

But even after the problems of reproducing and erecting the Venetian street were solved, difficulties in the way of filming this place of the Mrs. Humphrey Ward novel as dramatized by Margaret Mayo, were but half removed. For who can visualize Venice without the soft moonlight that is popularly supposed to paint romance into the most drab picture?

Accordingly, many banks of great lights were arranged at proper intervals in the street, concealed in such a manner as to throw a soft radiance over the scene without destroying the moonlight effect. Then the company, headed by Miss Allison, was augmented by hundreds of Italian types, tourists and others, who swarmed the scene for the feature.

It was in this setting that Miss Allison was forced to submit to a ducking in the improvised Italian waterway. Pursued by Frank Elliott, in the guise of the villain, there is an exciting moment in the gondola, then a topsy-turvy tumble of water with the star struggling in the canal.

Miss Allison has what probably is her most thrilling series of picture adventures in this production. First, as Lady Godiva, she was riding through a scene on the Metro lot attired only in her flowing hair, when a fractious horse became unmanageable and carried her several blocks down the street. Then she was compelled to sacrifice a expensive gown in a mad leap from the limb of a tree, following the first series of catastrophes by the fall into the lagoon.

The supporting cast includes Wyndham Standing, Frank Elliott, Robert Boulder, Lydia Yeamans Titus and Clarissa Selwynne. Director Edward Selman, who has paid the closest attention to the settings for the production, is convinced that the English scenes are authoritative in every way.

"Passion" will be shown at Crandall's Knickerbocker on Tuesday and Wednesday of this week and at the Avenue Grand on Thursday and Friday. On Tuesday and Wednesday, February 15 and 16, it will be presented at the Savoy and on Thursday and Friday, February 17 and 18, at the Apollo. Seats will be 40 cents, including war tax.

CRANDALL'S

METROPOLITAN

F ST. AT TENTH

THIS WEEK PRESENTS

JAMES OLIVER CURWOOD'S "ISOBEL"

9% TRAILS END

AN ALLURING LOVE STORY—THE GREAT NORTHWEST—WITH HOUSE PETERS AND JANE NOVAK

—EXTRAS—

Harry Peppard in a New Comedy "OH, PROMISE ME"

Pathe News—Topics of the Day

Symphonic Quverture—Metropolitan Concert Orchestra